

CLEVELAND ART



IN THIS ISSUE

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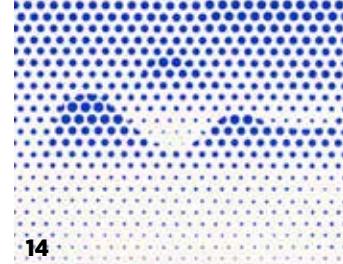
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Back

Performance and Film Ohio City
Stages free outdoor concerts in
Hingetown, plus the great year of
1967 and exhibitions on film.

Education Talks, classes, and
hands-on activities.

New in the Galleries Recent
additions to the permanent
displays.

FROM THE DIRECTOR

Dear Members,

The contents of this magazine emphasize both the wide-ranging strength of the museum's collection and the many ways we make works of art accessible to our visitors. Sooa McCormick's focus exhibition on Korean *chaekgeori* screens, for example, is built around our very fine, recently acquired example of this unique genre. The first such show in the US brings a selection of works that are a revelatory introduction to *chaekgeori*.

Barbara Tannenbaum has developed a photography show to complement our upcoming *Jazz Age* exhibition; her presentation is a who's who of iconic American photographers working during the Great Depression—using works drawn entirely from our own collection. Installations of Japanese screens change twice a year, both to protect these light-sensitive works and to allow us to showcase more of our remarkable holdings. July's rotation offers the first chance for visitors to stand before a magnificent pair of screens the museum acquired in 2015. For similar reasons, Chinese gallery installations change regularly, and this summer's iteration presents a great opportunity to juxtapose a classic 12th-century ink painting with a Chinese-inspired print made by American artist Roy Lichtenstein in the 1990s, both owned by the museum. In addition, two collection highlights include a famed Picasso Cubist painting and a royal book of hours from medieval France.

On the back cover is a "new in the galleries" feature on an exciting group of long-term loans from the Kunsthistorisches Museum in Vienna, on view in our Jack, Joseph and Morton Mandel Armor Court. The loans, which temporarily augment the museum's own superb collection, are made possible by a generous gift from the Mandel Foundation. With each of these various presentations, we seek to reinforce our mission as a place where the world reveals itself through art.

Finally, we welcome John Easley as the museum's new chief advancement officer. With extensive experience in visual and performing arts, John brings both expertise and a perspective informed by decades of service at a range of fine arts institutions. His photograph is below; if you see him, please say hello!

Sincerely,

William M. Griswold
Director



John Easley Chief
advancement officer



Chinese Literatus in an Autumn Landscape late 1400s. Josui Sōen (Japanese, active about

1489–1500). Japan, Muromachi period (1392–1573). Hanging scroll, ink on paper; mounted: 111 x 56.2

cm; painting: 29.8 x 44.5 cm. Gift from the Collection of George Gund III, 2015.467

Brand-New & Terrific: Alex Katz in the 1950s Through Aug 6, Kelvin and Eleanor Smith Foundation Exhibition Hall. Alex Katz (b. 1927) surprised the American art world during the 1950s with his refreshingly innovative approach. This exhibition showcases more than 70 key loans from public and private collections.

Presenting Sponsor: BakerHostetler

Organized by the Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Colby

Reeds and Geese: Japanese Art from the Collection of George Gund III Through Sep 3, Kelvin and Eleanor Smith Foundation Exhibition Gallery. The Japanese art collection bequeathed to the museum by George Gund III is the basis of this exhibition of medieval Japanese ink paintings and ceramics related to tea culture.

Made possible in part by a grant from the George Gund Foundation

African Master Carvers: Known and Famous Through Jul 16, Julia and Larry Pollock Focus Gallery. This exhibition explores the lives and works of a select group of artists who enjoyed recognition and sometimes even fame during their lifetime.

Black in America: Louis Draper and Leonard Freed Through Jul 30, Mark Schwartz and Bettina Katz Photography Gallery. Explore the daily lives of African Americans during the civil rights era through the eyes of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist.

Made possible in part by a gift from Donald F. and Anne T. Palmer

Cutting Edge: Modern Prints from Atelier 17 Through Aug 13, James and Hanna Bartlett Prints and Drawings Galleries. Based variously in Paris and New York, Atelier 17 operated as an experimental workshop for modernist printmakers during the mid-20th century. This exhibition features more than 50 examples.

Made possible in part by a gift from an anonymous donor

Opulent Fashion in the Church Through Oct 1, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jeptha Wade II, the museum's visionary co-founder and president, along with his wife, Ellen Garretson Wade, donated most of these European vestments of the 1600s and 1700s.

From Riches to Rags: American Photography in the Depression Aug 13–Dec 31, Mark Schwartz and Bettina Katz Photography Gallery. Masterworks from the museum's collection illustrate photographers' responses to the social upheaval and economic distress that characterized American life in the 1930s. Approaches range from the harsh truth of social documentary work to the escapist, timeless images of modernism and the seductive consumerism of advertising photography.

Gods and Heroes: Ancient Legends in Renaissance Art Aug 26–Dec 31, James and Hanna Bartlett Prints and Drawings Galleries. As Renaissance artists endeavored to emulate and surpass renowned ancient masters, they studied antique sculpture and architecture, using them as models in the portrayal of the human body, classical myths, and historical events. Ancient gods and goddesses, daring heroes, and magnificent rulers are the stars in this exhibition of drawings and prints.

Made possible by the Malcom E. Kenney Special Exhibitions Endowment

Chaekgeori: Pleasure of Possessions in Korean Painted Screens Aug 5–Nov 5, Julia and Larry Pollock Focus Gallery. See the first international exhibition in the US to explore the artistic evolution of a distinctive pictorial genre called *chaekgeori* (pronounced *check-oh-ree*). Translated as "books and things," *chaekgeori* refers to a style of still-life painting, first developed in Korea around the late 1700s, that creates the illusion of three dimensions on a two-dimensional surface.

Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from Joon-Li Kim and Robert Gudbranson

Feux d'Artifice 1958 (printed 1966). Stanley William Hayter (British, 1901–1988). Color etching; support: B.F.K. Rives wove paper; 49.3 x 29.7 cm. Gift of Ted Harakas in memory of Marybeth Harakas, 2015.579. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris



Welcome Betsy Wieseman

The museum's curator of European paintings and sculpture thinks globally and acts locally



Marjorie E. "Betsy" Wieseman joined the museum in April as the Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings and Sculpture, 1500–1800, after 10 years at the National Gallery in London. Earlier, Wieseman held curatorial positions at the Cincinnati Art Museum and the Allen Memorial Art Museum, Oberlin College. An expert in 17th-century Dutch and Flemish painting, she has been active in developing exhibitions and publishing scholarship. Wieseman earned her PhD from Columbia University, and BA and MA degrees from the University of Delaware. See her curatorial profile on clevelandart.org for details about her exhibitions and publications.

In her role here, she sees interesting opportunities for collaboration with other museums in the region and around the world. "The Cleveland Museum of Art is really in between all of the museums where I've worked in terms of the size and scope of its collection and its global reach," she says. "I'm interested in making the international community more aware of us. I've had a lot of colleagues say, 'Wow, Cleveland, they have *that* in the collection?'

Gregory M. Donley
Magazine Staff

I never knew that.' At the same time I want to collaborate with smaller, local institutions. There are many ways we

can create a network that operates regionally but also internationally, because one of the museum's strengths is that it can straddle those worlds quite well. One thing I was immediately struck by is the prominent role the museum plays in the Cleveland community. It has such a long history of generous donors and advocates, and it's exciting to have that base of support to build on."

She approaches curatorship with enthusiastic devotion. "Conducting new research and reaching audiences are not mutually exclusive—they go hand in hand. I feel very strongly about those words on the front of the building: 'For the benefit of all the people forever.' It's my job as a curator to help people take ownership. It starts out at a simple level of getting people comfortable with walking through the door, then engaging them with the art using their senses. It doesn't matter to me whether they are a new visitor or a scholar with specialized knowledge—this museum is for everyone. If I sound a little bit evangelical about it, I am." ■■■

Chaekgeori

Books and other things in Korean painted screens

EXHIBITION

Chaekgeori: Pleasure of Possessions in Korean Painted Screens

August 5–November 5
Julia and Larry Pollock
Focus Gallery

Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from Joon-Li Kim and Robert Gudbranson

Books and Scholars' Accouterments (chaekgeori) late 1800s. Yi Taek-gyun (Korean, 1808–after 1883). Ten-panel folding screen, ink and color on silk; each panel: 197.5 x 39.5 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2011.37

Chaekgeori: Pleasure of Possessions in Korean Painted Screens is the first exhibition in the United States to explore the wide artistic spectrum of a distinctive pictorial genre called *chaekgeori* (pronounced *check-oh-ree*). Translated as "books and things," *chaekgeori* refers to a style of still-life painting that flourished in Korea from the late 18th century to the first half of the 20th. *Chaekgeori* exemplifies the illusion of three dimensions on a two-dimensional surface, and it is the earliest form of Korean painting to employ the European pictorial techniques of *trompe l'oeil* and chiaroscuro.

King Jeongjo, who ruled Korea from 1776 to 1800, is generally credited as the first patron of *chaekgeori*. According to the *Collected Essays of King Jeongjo*, when the king introduced his screen as a royal emblem, court officials mistook it for real bookshelves. Looking back behind the throne, King

Sooa McCormick
Assistant Curator
of Korean Art

Jeongjo asked his officials, "Do you see them?" "Yes, we see them," answered the officials. Then the king smiled and said: "These are not real books but paintings."

Cheng Yi once said that if one occasionally entered one's study and touched one's books, it would please one, even though one was unable to read books regularly. I came to realize the meaning of the saying through this painting."

The primary motif of *chaekgeori* was books, the objects Korean intellectuals traditionally associated with knowledge and social distinction. *Chaekgado* (literally, "picture of bookshelves"), a subgenre of *chaekgeori*, splendidly represents Korean aristocratic collectors' zeal to amass books on diverse topics. Many Korean bibliophiles traveled to Beijing to acquire newly published books. The ten-panel folding screen that joined the Cleveland Museum of Art's collection in 2011 is a rare example of *chaekgado*.





Library 3 1995–2001.
Kyoungtack Hong (Korean, b. 1968). Oil on canvas; 181 x 226.1 cm. Collection of the artist. © Kyoungtack Hong.

Of the 35 shelves depicted, multiple volumes occupy 27 of them.

Books often share space with artful utilitarian objects carefully arranged in bookshelf cubbyholes. For example, the CMA screen also depicts stoneware with crackle patterns, bronze incense burners, Yixing clay teapots, a group of seals, colorful miniature rocks, and a plate of fragrant narcissus and citrons. Even European mechanical clocks were popular among Korean collectors. One of the screens in the exhibition pictures a rare image of a 19th-century Victorian Gothic Revival-style bracket clock.

What we see in chaekgeori is not a random assemblage of foreign luxuries, but rather a careful curation of objects that display a wide range of collectors' tastes from scholarly to ostentatious. Toward the end of the 19th century, the nouveaux riches became major patrons of chaekgeori. The

"popular" types of chaekgeori that decorated their homes are colorful and lively. Books were still painted, but they gave their prominence over to fruits and objects with auspicious symbolism. Succulent multiseeded fruits such as watermelons, pomegranates, cucumbers, and grapes convey a family's strong aspirations for success and prosperity, as do handsome flowers such as peonies, chrysanthemums, and lotuses in full blossom.

The exhibition also includes two contemporary works by Kyoungtack Hong, who draws inspiration from the chaekgeori painting tradition as well as his own collecting habit. Both paintings address the human passion for collecting in a world of ever-growing global consumerism. In *Library 3*, Hong depicts an assemblage of things he's collected, from Lego blocks to Barbie dolls. The claustrophobic space on the canvas brilliantly resonates with contempo-



Chaekgeori late 1800s.
Korea. Six-panel folding screen, ink and color on paper; each panel: 67 x 33 cm. Private collection

rary materialistic lifestyles that never entirely bring fulfillment.

Cleveland is the final venue of the exhibition, which has already been hosted by the Charles B. Wang Center at Stony Brook University and the Spencer Museum of Art at the University of Kansas. At the Cleveland Museum of Art, *Chaekgeori: Pleasure of Possessions in Korean Painted Screens* will introduce our 10-panel folding screen along with new findings and interpretations. After examining a hidden seal painted on the screen's third panel from the left, Prof. Byungmo Chung

What we see in chaekgeori is not a random assemblage of foreign luxuries, but rather a careful curation of objects

BELOW and RIGHT (detail)
Chaekgeori early 1900s.
Korea. Eight-panel folding screen, ink and color on paper; each panel: 105 x 46.5 cm. Private collection

of Gyeongju University and the Overseas Korean Cultural Heritage Foundation and I discovered the artist's identity. The screen is only the third known existing work by Yi Taek-gyun, a prominent royal court painter active in the second half of the 19th century. ■■■



From Riches to Rags

Depression-era photography ranges from documentary evidence of deprivation to modernist depictions of abundance

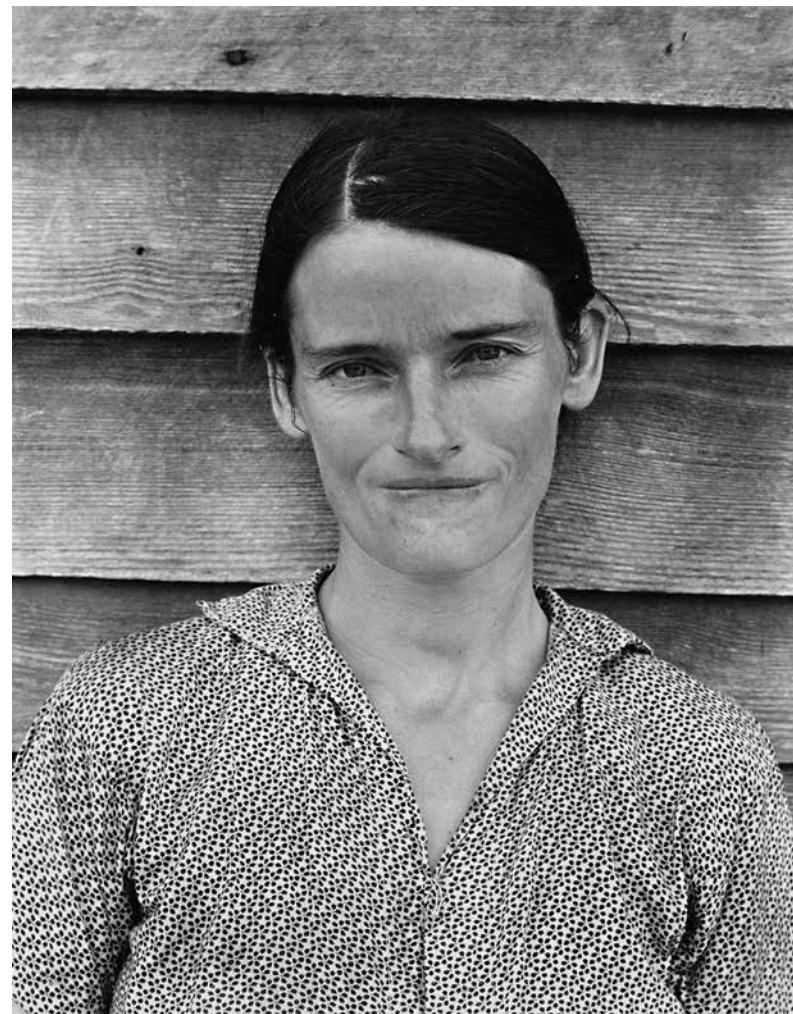
EXHIBITION

From Riches to Rags:
American Photography
in the Depression

August 13–December 31

Mark Schwartz and
Bettina Katz Photography
Gallery (230)

**Allie Mae Burroughs,
Wife of a Cotton Share-cropper, Hale County,
Alabama** 1936. Walker Evans (American, 1903–1975). Gelatin silver print, printed later; 23.7 x 18.4 cm. Wishing Well Fund, 1973.120. © Walker Evans Archive, The Metropolitan Museum of Art



Barbara Tannenbaum
Curator of Photography

The exuberance, affluence, and luxury of the Jazz Age came to a screeching halt when the American stock market crashed on October 29, 1929. The decade-long Great Depression followed, marked by massive unemployment

and precipitous declines in personal income, tax revenue, business profits, and trade. Adding to the calamity, the Great Plains experienced a major drought and dust storms in the mid-1930s, causing tens of thousands of families to abandon their farms and become migrants. Drawing entirely from the museum's superb holdings of early 20th-century photography,

From Riches to Rags examines the choices photographers made during that time of extreme social upheaval and economic distress.

Documentary photography, which records what is before the camera, was uniquely suited to offer

direct visual testimony of people's distress and hardships. Recognizing that power, in 1935 the federal government began hiring socially concerned photographers such as

Walker Evans, Dorothea Lange, and Arthur Rothstein to depict the suffering of rural and urban populations. Their photographs, disseminated in magazines, books, and government publications, proved effective at drumming up support for government aid programs.

One of the most iconic images of the Depression is Walker Evans's 1935 portrait of 27-year-old Allie Mae Burroughs, an Alabama sharecropper's wife and mother of four. Despite their poverty, the Burroughs family did not qualify for government assistance. Ironically, Evans had been photographing in the area for the government, but shot the Burroughs family to illustrate an article by James Agee for *Fortune*, a deluxe business magazine. The project grew too large for *Fortune*, so in 1941 Agee and Evans turned it into a book, *Let Us Now Praise Famous Men*. Both Burroughs's portrait and the book are included in the exhibition.

Paradoxically, the decade of deprivation saw an explosion in the use of photography in advertising with the advent of the American picture magazine, specifically *Life* in 1936. Even in the Depression's worst year, 75 percent of the American workforce was employed and buying necessities, if not luxuries. Eye-catching advertising photographs helped companies compete for the diminished pool of consumer dollars. There is no hint of privation in the ads. Elegantly gowned women primp in Edward Steichen's *Fashion Ad for Coty Lipstick*, 1934–35. The delectable still lifes of food and kitchenware by Paul Outerbridge depict abundance. These lifestyles were out of reach for many Americans, but thumbing through a magazine and fantasizing cost nothing.

There were individuals whose lifestyles were hardly impacted by the Depression. Alfred Stieglitz, scion of a wealthy family, was able to dedicate his life to art without the need to earn a living. He was one of the key figures in the campaign to recognize photography as a full-fledged art form, equal to painting and sculpture in its capacity for creativity,



personal expression, and formal exploration. In 1934 a photography exhibition at the Cleveland Museum of Art included 10 of Stieglitz's photographs. Purchased by the museum the following year, they became the first photographs to enter the collection.

Among them is a close-up of the hand of painter Georgia O'Keeffe, Stieglitz's wife, as she lovingly caresses the spare tire of a Ford V-8 convertible coupe. The image was made on the occasion of her reunion with her husband—and her much beloved car—after an extended convalescence following a nervous breakdown. O'Keeffe had paid for the car herself. Not just a glossy object of consumer desire, it symbolized independence and freedom.

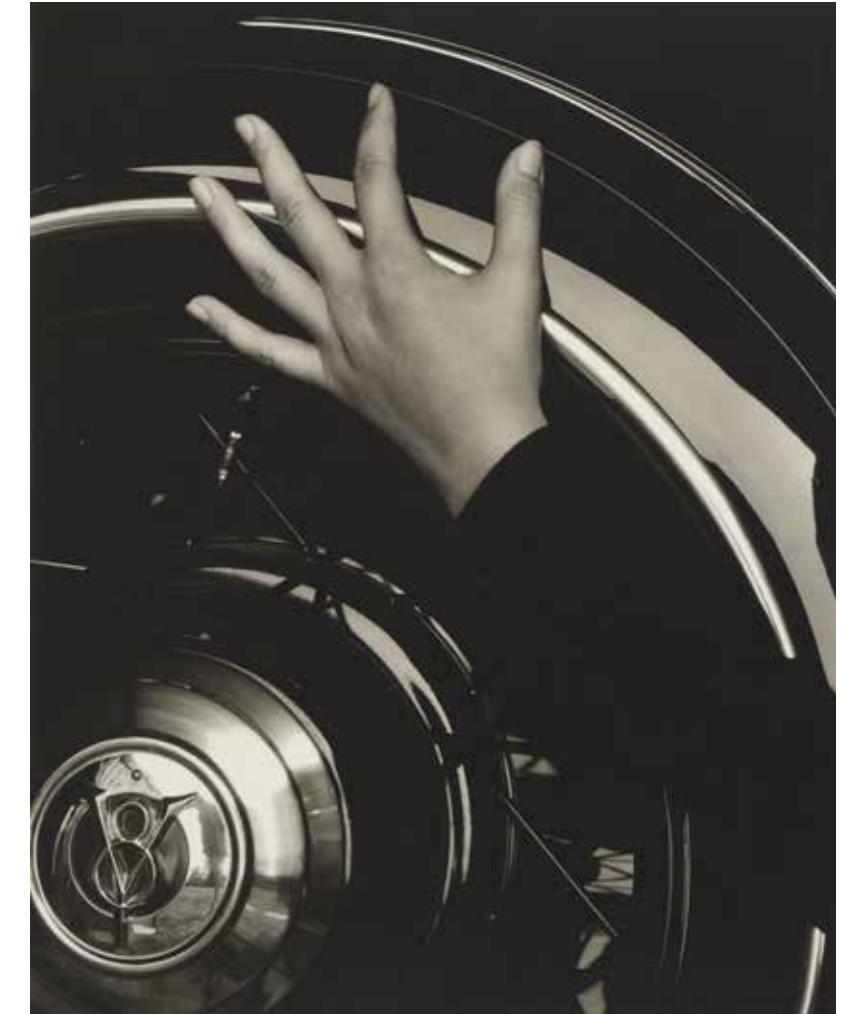
Stieglitz's photograph is emblematic of modernism, a photographic movement characterized by sharp focus and an emphasis on the abstract values of compositional structure. While documentary pho-

Dunes, Oceano 1936.
Edward Weston (American, 1886–1958). Gelatin silver print; 19.1 x 24.1 cm. Severance and Greta Millikin Purchase Fund, 2001.92. © 1981 Center for Creative Photography, Arizona Board of Regents

Georgia O'Keeffe—Hand and Wheel 1933.
Alfred Stieglitz (American, 1864–1946). Gelatin silver print; 24.2 x 19.2 cm. Gift of Cary Ross, Knoxville, Tennessee, 1935.99. © 2009 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

tographers tackled contemporary social issues, the modernists tended toward timeless subjects such as portraiture, landscape, nature, and even abstraction. Ansel Adams found breathtakingly magical scenes in the wilderness. Edward Weston's pictures of the dunes near Oceano, California, verge on pure patterns of dark and light. These artists chose not to depict the suffering and chaos that surrounded them. Instead, they created idyllic, ordered worlds, or at least more perfect versions of external reality.

Some photographers in the 1930s felt an obligation to document contemporary society, while others were moved to produce art for art's sake, or art that offered spiritual elevation or aesthetic pleasure. These approaches were not necessarily mutually exclusive. Sometimes temperament dictated the artist's choice, sometimes the ability to make a living. Like our own complex and unsettled era, the 1930s seemed to call for and appreciate multiple styles of and approaches to photography. ■



A Measured Modernity

A new installation explores how artists in 19th- and early 20th-century Japan balanced tradition and Western influence

GALLERY DEBUT

Pair of Japanese Folding Screens

July 15, 2017-January 8, 2018

Kelvin and Eleanor Smith Foundation Japanese Art Galleries (235a-b)

White Herons in Rain

1910s. Fujii Setsuden (Japanese, dates unknown). Japan, Meiji period (1868-1912) or Taishō period (1912-26). Pair of six-panel folding screens, ink and color on silk; 169 x 372 cm. John L. Severance Fund, 2015.64

The July rotation in the Japanese art galleries brings together artworks in a variety of media to tell an integrated narrative of the final days of the Tokugawa shoguns in the 1840s-60s through the pre-World War II era. It celebrates the creativity of Japan's artists during this time of intense societal change, as many strove to maintain traditional production technologies and subject matter while reorienting themselves to a world in which a new awareness of Western sensibilities joined a strong history of venerating Chinese culture. The rotation provides a cultural counterpoint to the works from the 13th through early 17th centuries in the exhibition *Reeds and Geese: Japanese Art from the Collection of George Gund III*, on view through September 3.

Debuting in the galleries is *White Herons in Rain*. This pair of screens, acquired in 2015, is an example of modern Japanese painting, or *Nihonga*,

Sinéad Vilbar
Curator of
Japanese Art

which draws on the style established by Maruyama Ōkyō (1733-1795). *Nihonga* developed during the Meiji period (1868-1912) in response to information about European painting and culture that inundated artists in Japan in the late 19th and early 20th centuries. The goal was to reinterpret traditional Japanese styles and formats in order to correct for a perceived lack of relevance to modern sensibilities. In this composition, Kyoto-based artist Fujii Setsuden takes the naturalism of the Maruyama-Shijō school of painting and applies it to his explorations of light and atmosphere in a color palette that borrows from Western Impressionism and Post-Impressionism. Setsuden received a medal at the sixth Japanese Ministry of Education Exhibition in 1912 for another folding screen featuring the theme of birds in rain. His work also earned favorable reviews in Italy during his lifetime.

A Chat by the Flowers (Secrets) 1906. From the series *Scenes of the Four Seasons*. Yamamoto Shōun (Japanese, 1870-1965). Meiji period (1868-1912). Woodblock print, ink and color on paper; 20.3 x 30 cm. Gift of Freder-

ick, Tina, and Zoe Zwegat, 2004.227



Works from the permanent collection will be joined by a special selection of Meiji period (1868-1912) and Taishō period (1912-1926) porcelains on loan to the museum from the James and Christine Heusinger Collection. Featured are works by the Kyoto-based artist Seifū Yohei III (1851-1914) and the Kanto transplant Miyagawa Kōzan I (1842-1916), who were the first and second ceramicists, respectively, to be appointed as Imperial Household Artists under a system introduced by the Meiji government in 1890. ■



Lichtenstein's China

Consider the inspiration of a 900-year-old scroll on a Pop Art master

Cloudy Mountains 1130. Mi Youren (Chinese, 1072–1151). Handscroll, ink and color on silk; overall: 45.5 x 646.8 cm. Purchase from the J. H. Wade Fund, 1933.220



INSTALLATION Chinese Painting with a Lichtenstein Print

August 17, 2017–February 4, 2018
Chinese painting gallery (240a)

The role of Asian art in the evolution of modern American art is often ignored and seldom fully acknowledged. The new Chinese gallery display that goes on view in August features superb monumental Chinese paintings juxtaposed with works by Pop artist Roy Lichtenstein (1923–1997), Abstract Expressionist Norman Lewis (1909–1979), and photographer Lois Conner (b. 1951), all of whom were inspired by Chinese landscapes and art.

Lichtenstein created his Chinese landscape prints late in his career, but he had been exposed to Chinese art as early as the 1940s while a student at Ohio State University. He was living in Cleveland

when curator Sherman Lee presented the international exhibition *Chinese Landscape Painting* at the museum in 1954. Cleveland's handscroll *Cloudy Mountains* by Mi Youren, dated AD 1130, was then on display and is now being rolled out again. Hanging above will be Lichtenstein's *Landscape with Boats* from 1996. In this horizontally oriented print, he brilliantly summarized all the stereotypes associated with Chinese landscape

Clarissa von Spee
Chair of Asian Art
and Curator of Chinese Art

painting in the West, transforming them into his own signature style of printed dots and motifs, some of which resemble paper cutouts. When Lichtenstein began working on his series of *Landscapes in the Chinese Style*, he said: "I am thinking about something like Chinese landscapes with mountains a million miles high, and a tiny fishing boat—something scroll like, and horizontal with graduated dots making these mountains, and dissolving into mist and haze. It will look like Chinese scroll paintings, but all mechanical."

What may have looked to Lichtenstein like the generic depiction of a Song-dynasty landscape, *Cloudy Mountains* pictures in fact a lush and misty riverscape from the Lower Yangzi Delta in Southeast China. Mi Youren painted the scene after fleeing south across the Yangzi River to escape the Jin military forces that had overthrown the Song dynasty in the north. On the painting is the artist's inscription: "In the year of *gengxu* [1130] I painted this, while seeking refuge in Xinchang." The scroll is one of the museum's great treasures. After nearly a millennium, its power to inspire and awe has not waned. ■■■

It will look like Chinese scroll paintings, but all mechanical



Landscape with Boats

1996. Roy Lichtenstein (American, 1923–1997). Color lithograph and screenprint; sheet: 89.9 x 165 cm. Gift of the Helen Greene Perry Charitable Trust in honor of Katharine Lee Reid, 2000.101. © Estate of Roy Lichtenstein

Harlequin with Violin

A new take on Picasso's mysterious painting



Harlequin with Violin

1918. Pablo Picasso (Spanish, 1881–1973). Oil on canvas; 142.2 x 100.3 cm. Leonard C. Hanna Jr. Fund, The Cleveland Museum of Art, 1975.2. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York

ROMAN HOLIDAY

Harlequin with Violin travels to Italy this fall, where it will be on view September 21, 2017, to January 21, 2018, at the Scuderie del Quirinale in Rome. The painting will return to the CMA galleries by spring 2018.

Picasso's *Harlequin with Violin*, featuring a large, imposing figure holding a violin and a sheet of music titled "Si tu veux" (If you wish), is often interpreted as a marriage proposal to the artist's first wife, Russian ballerina Olga Koklova. Unfortunately, this reading fails to account for the most salient aspects of the painting's iconography. Picasso painted this mysterious image in the spring of 1918 while living in the Montrouge, a commune on the southern outskirts of Paris. Most interpretations focus on the figure of Harlequin, recognized by his diamond-patterned costume and dark, triangular Napoleonic hat. Picasso personally identified with this stock figure from the popular *Commedia dell'arte* and repeatedly depicted himself dressed as Harlequin, a ubiquitous personification of bohemian culture. Picasso probably knew that Edgar Degas and Paul Cézanne had painted the character, and he likely encountered street musicians, cabaret entertainers, and carnival barkers dressed as a Harlequin.

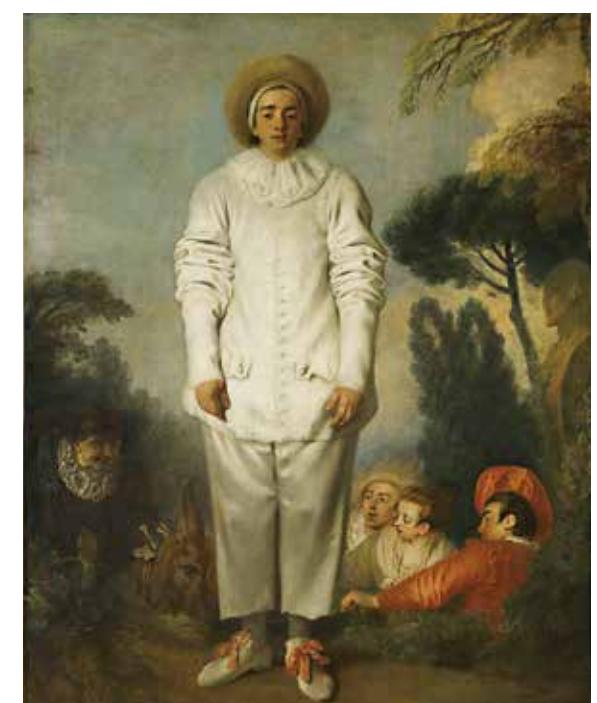
Picasso married Koklova in July 1918, so it is widely assumed that the sheet music, inscribed with the title of a popular song that begins, "If you wish, Marguerite, make me happy by giving me your heart," was intended as a marriage proposal. The problem with this interpretation is that close examination of the painting reveals that it depicts not one but two figures. The second is Harlequin's companion in the *Commedia dell'arte*, the stock character Pierrot, who is associated with the moon and melancholy, and typically wears a broad-brimmed white hat, white ruffled smock, and white makeup or a white mask. Picasso certainly knew many precedents for this figure, including Antoine Watteau's *Gilles as Pierrot* in the Musée du Louvre. It is crucial to note that Picasso never depicted himself as Pierrot, but instead associated this character with his closest friend, the poet Guillaume Apollinaire. Picasso made a number of drawings in 1918 depicting Harlequin and Pierrot as two separate figures standing together. Why he combined them in this painting may perhaps be explained by events in his personal life.

Picasso was a witness at Apollinaire's marriage to Jacqueline Kolb in a Paris church on May 2, 1918, and as a wedding present he gave

William H. Robinson

Senior Curator
of Modern Art

Apollinaire a watercolor of a Cubist guitar player. Apollinaire, in turn, witnessed Picasso's marriage to Koklova on July 12 at a Russian Orthodox church, an event that inspired Apollinaire's poem that includes the phrase: "Our marriages are children of this war." (Apollinaire had been released from the French army in 1916 after suffering a serious head wound.) Pierrot's presence in Picasso's painting and the phrase "if you wish" most likely refer to Picasso's and Apollinaire's decision to abandon their lives as bohemian bachelors and settle into a more conventional, bourgeois life—a conversion sealed by church weddings, quite the ironic twist for two artists who associated with anarchists. While Picasso's precise intentions in this painting may never be known, the inclusion of a mysterious second figure is consistent with his pattern of infusing his works with multiple meanings—in this case, perhaps one intended for Olga and another for Apollinaire. ■



Pierrot, Formerly Called Gilles c. 1718-19. Jean-Antoine Watteau (French, 1684–1721). Oil on canvas; 184 x 149 cm. Musée du Louvre, Paris, M1121. Photo: Franck Raux

A Royal Book of Hours

The Hours of King Charles the Noble



Hours of Charles the Noble (r. 1387–1425) 1404. France, Paris. Tempera and gold on vellum; each page 20.3 x 15.7 cm. Mr. and Mrs. William H. Marlatt Fund, 1964.40

ABOVE
Fol. 29r: Annunciation to the Virgin

ABOVE RIGHT
Fols. 82v–83r: Presentation in the Temple

Within the museum's manuscript collection is a deluxe book of hours once owned by King Charles III of Navarre, also known as "the Noble," a term bestowed by Iberians on their most enlightened rulers. From 1387 until his death in 1425, Charles reigned over his small independent kingdom straddling the Pyrenees between northeastern Spain and France. Navarre played a fairly important international role, and its kings had both blood and feudal ties with many other royal houses, most importantly in France. Charles visited Paris in 1404, and that is likely when he acquired this sumptuous book of hours. His coat of arms bearing the royal arms of Navarre quartered with those of Évreux is painted in the lower margin of some 25 folios, indicating that the manuscript was highly esteemed by its owner.

At this time, Paris was the center of the European book trade. This volume conforms largely to Parisian standards of page layout and design. Though the book is written in Latin, its calendar pages are in French and list the customary Parisian saints. For example, Saint Geneviève, patroness of the city of Paris, is listed in gold for January 3. Yet the manuscript is also a work of international scope, reflecting the cosmopolitan character of the French capital, where painters, weavers, sculptors, and goldsmiths

Stephen N. Fliegel
Robert P. Bergman
Curator of
Medieval Art

from all over Europe converged. The decoration exhibits the courtly elegance and delicate naturalistic details of what art historians call the International Style.

The Hours of Charles the Noble perfectly reflects this artistic milieu. Though the book's decoration displays a relative aesthetic harmony, the illumination is clearly a collaborative effort involving an international team of artists working in the French capital. There is stylistic evidence of at least six illuminators—two Italians, two Parisians, and two Netherlanders. Nothing is known about the circumstances under which they worked, nor how such disparate painters came to work in Paris on a collaborative project. The two Italians contributed the majority of the volume's decoration. Stylistically, the manuscript represents one of the most remarkable fusions of French and Italian taste ever achieved.

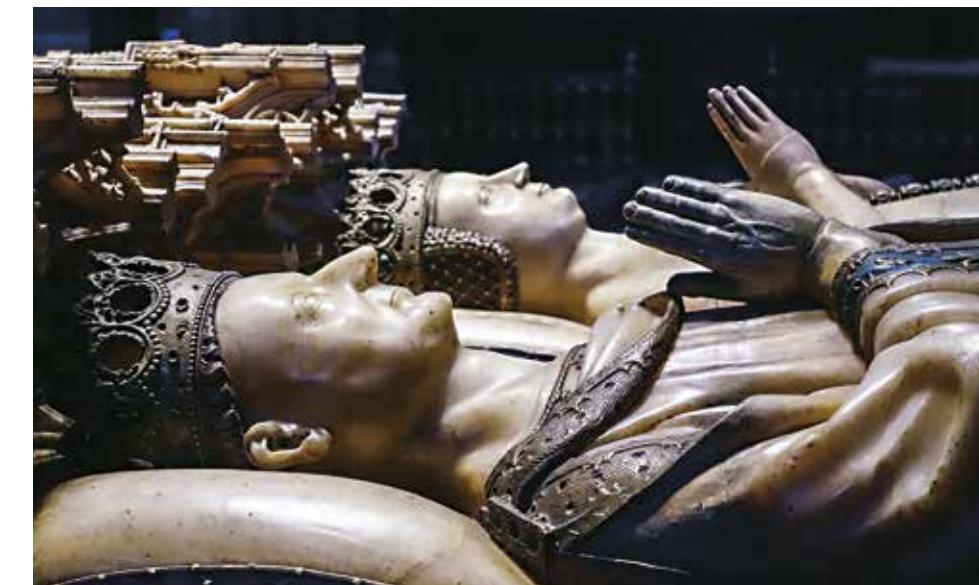
The illuminator who planned the decoration of the book, and who produced 17 of its large miniatures, was a Bolognese artist known to art historians as the Master of the Brussels Initials, who began his career in the late 1300s in a prominent workshop in Bologna. His name comes from the 15 historiated initials he painted in a book of hours, now in Brussels, commissioned by Jean, duc de Berry. His principal assistant was a Florentine known to



Royal Castle of Olite Built in 1402–25 in Navarre, Olite was the principal residence of King Charles the Noble and his successors and the likely home for his book of hours. In its time it was regarded as one of the most luxurious royal palaces in Europe. Photo: Michael J. Tevesz

us by the name Zecho. In this case we know the artist's name because he inscribed it on folio 201. Particularly striking and unusual for a Parisian manuscript is the Italianate architecture represented in many of its miniatures. Here, the artist has painted massive, towering buildings with exterior galleries and porticos crowned with domes more in keeping with north Italian buildings than with the linear French Gothic style.

Also of interest in the Hours of Charles the Noble are the rich marginal decorations painted by our



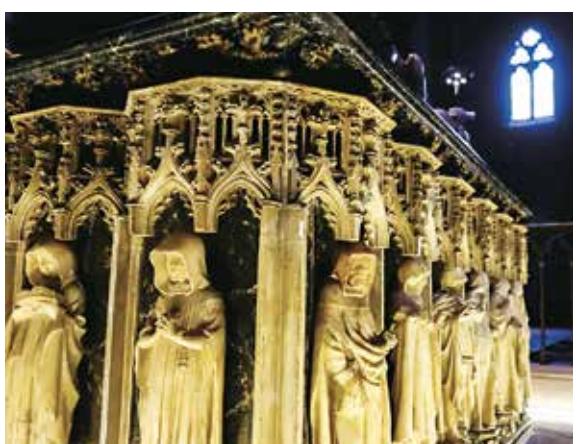
Alabaster effigies of Charles the Noble and Leonora of Castile on their tomb in Pamplona Cathedral, Spain. Jeannin Lomme (Flemish, Tournai, d. 1449). Photo: Michael J. Tevesz

Florentine illuminator, Zecho. Page after page is replete with rolling multicolored acanthus leaves with clambering playful drolleries, those hybrid half-human, half-animal figures, some playing musical instruments and some simply making mischief. The marginal decorations are especially noteworthy for their often humorous, eccentric, or plainly irreverent character.

By the early 1400s, books of hours peaked in popularity with European aristocrats and had become the most prevalent volume in the libraries of the nobility. They were the laity's devotional books, comprising texts such as prayers, psalms, antiphons, hymns, and other material arranged around the eight canonical hours. Such books were commonly decorated with a cycle of miniatures and other illuminations, reflecting the financial means of the patron.

Charles the Noble was such a patron. Crowned (and later buried) in Pamplona Cathedral, he invited French sculptors to decorate it and commissioned Jeannin Lomme of Tournai to construct an imposing alabaster tomb for him and his wife, Leonora of Castille. With its procession of mourners, it was inspired by the celebrated tomb of the Burgundian duke Philip the Bold (1364–1404) in the Chartreuse de Champmol near Dijon. Between 1402 and 1425 Charles also built the stately Royal Castle of Olite, located in the center of Navarre near the banks of the Aragón River. Here he hosted jousts, tournaments, and other games. Visitors marveled at the profusion of orange, lemon, and pomegranate trees and jasmine from Alexandria amid beds of flowers and abundant greenery inhabited by exotic birds and animals.

A German visitor to Olite in the 15th century recorded in his diary, "Surely there is no king with a more beautiful castle or palace and with so many gilded rooms." Charles, said to have been fond of books, housed a library of substantial size at the Royal Castle of Olite, including treatises, fables, and devotional books. Few of these are known to survive save his book of hours now in the museum's collection. ■



Parks Reimagined

The Nord Family Greenway and Doan Brook restoration project are transforming “forgotten” land west of the museum into gracious parks

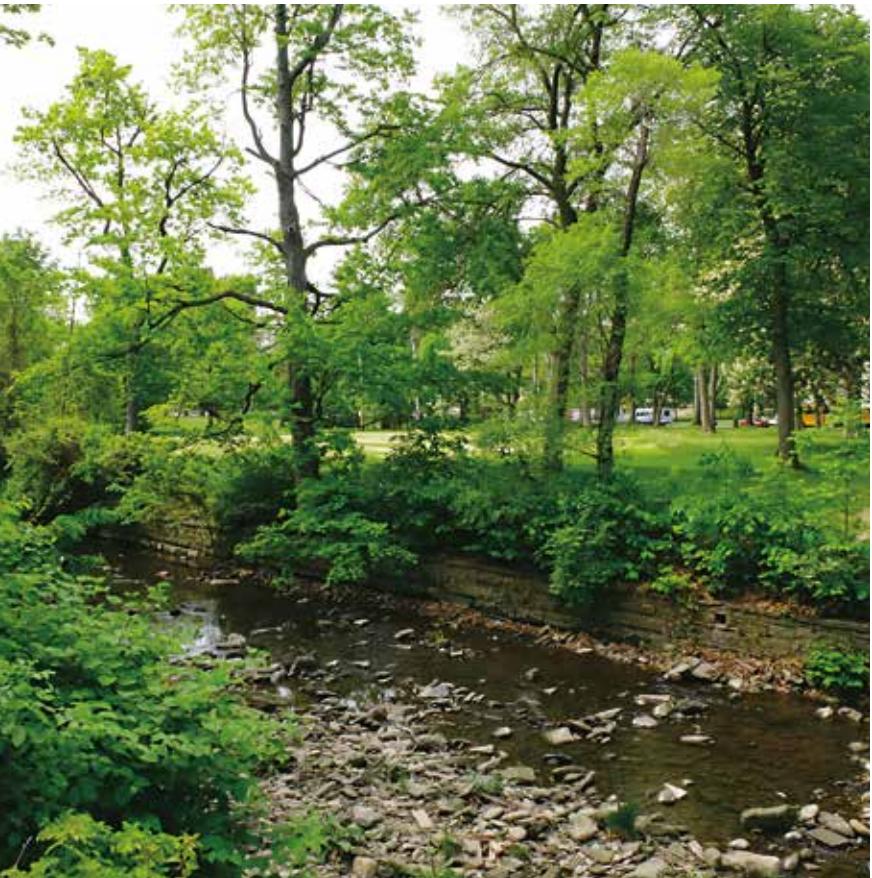
This spring, crews began working on the new Nord Family Greenway, creating an open east-west promenade between Case Western Reserve University's Tinkham Veale University Center and its new Milton and Tamar Maltz Performing Arts Center, housed in the Temple-Tifereth Israel. Taking inspiration from verdant public spaces such as the Lawn at the University of Virginia, the open green swath runs parallel to the museum's south entrance. The spectacular south-to-north view of the museum's south facade from Euclid Avenue remains unchanged, even as the grand new pedestrian thoroughfare redefines the experience of walking east and west past the museum. The gentle hillsides on either side of Martin Luther King Jr. Boulevard feature terraced steps as well as bike and pedestrian paths, with an at-grade crossing of MLK.

Jeffrey Streat
Director of Design
and Architecture

As the greenway work wraps up next year, a second project gets under way to transform the long-neglected space between the museum's western flank and MLK into a new public park. A disused 1940s maintenance building owned by the City of Cleveland was removed from the north end of the site earlier this year, clearing the way for new paths that will open access to the meadow adjoining Doan Brook, as well as an overlook at the stream's edge. The work is part of the Doan Brook Streambank Stabilization and Restoration Project, a partnership between the museum and the Northeast Ohio Regional Sewer District designed to protect the stream and restore the landscape to public use, linking the Fine Arts Garden and the museum grounds with Rockefeller Park and the neighborhoods to the north and west. The brook itself will be slightly rerouted to control



SASAKI ASSOCIATES



Park Plans Opposite, a bird's-eye rendering of the Nord Family Greenway shows how the landscape project creates a grand, new public space by integrating existing parklands.



SASAKI ASSOCIATES

erosion on the steep hillside beside the museum and to allow the riparian floodplain to more effectively absorb fluctuations in water flow. The overall site will be planted with a mix of shrubs, ornamental trees, and canopy trees, keeping with the renowned Olmsted Brothers' original 1928 design of the Fine Arts Garden. The Doan Brook restoration project should be complete in 2019.

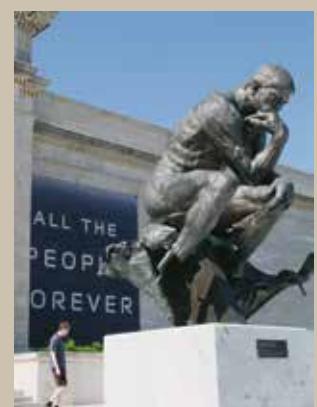
Like the greenway plan, the landscape design is by Sasaki Associates of Boston, who were selected for both projects because of their embrace of the site's inherent beauty and their understanding of how the merits of the original Olmsted design could be extended into the new projects to make gracious, flexible public spaces. ■

All the People Forever

An invitation to the community

If you have visited or driven past the museum lately, or looked at our Facebook page, you've likely seen the banners on the front of the building that relay our historic mission statement: "For the benefit of all the people forever." These words spell out in clear terms the intent of our founders more than 100 years ago—that the Cleveland Museum of Art remain a vital resource for everyone.

What does this mean today? We displayed the banners so that we could explore this question together with you, our community. For me, visiting a museum is about stepping outside my own experience and opening up to new ways of seeing. It is about losing myself in the best of ways. When you slow down, really look, and spend time in conversation with other viewers, works of art come to life. Our senses are the instruments we use to understand the world and to store memories and experiences. Museums are a great place to exercise new levels of awareness. All you need is a willingness to explore.



GREGORY M. DONLEY

Artists remind us that problems can have more than one solution and that questions can have more than one answer. Spanning 6,000 years of art, the museum's collection helps us consider the diversity of human experience. As we face today's challenges and uncertainties, we need to listen to each other with compassion and open-mindedness in order to imagine creative solutions that do not yet exist.

One recent example of this kind of exchange comes to mind. Near the exit of the Kara Walker exhibition, we left a comment book for visitors. All 237 pages are filled with thoughtful observations.

An example:

My grandmother is having me write this. She says your work takes her on a journey. "Origin Story" makes her feel lost. "The Passion of Every Meme" makes her feel lonely. "Happy Couple" makes her feel like she has arrived. She says the work reaches into her soul.

Cyra Levenson
Director of Education
and Academic Affairs

This passage reflects two people sharing an experience they couldn't otherwise have had, borrowing from an artist in the most productive and poignant of ways a new manner of seeing the world.

A third-grader told us, "I know [the museum] is a special place and an important place. It feels different than school. And when someone asks me for my opinion in the museum, I know that my opinion matters." As members, you have likely already experienced ways the museum is meaningful to our city, our communities, our own individual lives. Reflecting our founders' belief that museums provide a place for conversation, for inspiration, and for creating wonder and meaning, we invite you to experiment with us. Bring your favorite book and read it in the galleries. Come on a lunch break and wander until you find an unexpected place to stop and look. Strike up a conversation. Listen to a concert. Share the discoveries that you make by

bringing along a friend who's never visited the museum.

As an institution that collects, presents, researches, and supports the arts, we believe that art represents the cultural heritage, the texture, the creative problem solving, and the vibrant expression of human experience. As an encyclopedic museum, we create conversations across place and time—between a second-century Chinese scholar and a second-grader, an exiled artist and a recent immigrant, Pablo Picasso and a high school student just learning to paint, an engineering student and a master architect.

A picture says what words alone cannot. The CMA's collection opens up new perspectives; it can inspire great ideas and foster a sense of hope, community, and possibility. Through programs, events, and exhibitions, the museum creates an environment for open dialogue, lifelong learning, and cultural experience. Today, more than 100 years later, "For the benefit of all the people forever" reverberates with new and poignant resonance. For that reason, we wish to reaffirm our commitment to all visitors: you are welcome here.

PERFORMANCE



Ohio City Stages

The city's premier summer global music series returns! Now in its fifth year, Ohio City Stages is the museum's free outdoor concert series running Wednesday evenings in July at Transformer Station. Celebrate summer in the city with an evening in Hingetown, featuring the very best of musical artists from around the world. These upbeat concerts are fun for all, plus the Studio Go truck will be on the scene. Music begins at 7:30 p.m.

- Wed/Jul 5 **Joan Soriano** (Dominican Republic/Bachata)
- Wed/Jul 12 **Totó la Momposina** (Colombia/Afro-Latin)
- Wed/Jul 19 **El Septeto Santiago** (Cuba/Son)
- Wed/Jul 26 **Mokoomba** (Zimbabwe/Afro-fusion)

Supported by Medical Mutual, Ohio City Inc., Great Lakes Brewing Company, and Pinnacle Financial Group Inc.

Top to bottom Joan Soriano, Totó la Momposina, El Septeto Santiago, Mokoomba

Performing arts supported by Medical Mutual and the Musart Society



MIX

MIX: Summer Fri/Aug 4, 6:00-10:00. Dance the night away at the museum with this celebration of all things summer: blue skies, sunny days, and cool drinks. Enjoy music, cocktails, and activities inspired by the season, and beat the heat with a gallery tour of artwork depicting waves, beaches, and bathers.

\$10 in advance, \$15 day of event. CMA members FREE. MIX is an 18-and-over event.

No MIX in July.

Supported by Great Lakes Brewing Company

Coming Soon

Coming later this summer is the online announcement of the Fall/Winter series of performing arts events.

Updates Online

Visit cma.org/performingarts for in-depth information about these and other upcoming concerts.



Playtime Adventures in Cubism

1967: The Summer of (Movie) Love

The year 1967 was pivotal in the history of movies, with such films as Arthur Penn's freewheeling *Bonnie and Clyde*, Mike Nichols's *The Graduate*, and Stanley Kramer's *Guess Who's Coming to Dinner?* all renowned for breaking new ground. But 1967 featured more than this trio of famous American taboo breakers. Milestone movies emerged around the globe during this seminal year in film. Master filmmakers like Luis Buñuel, Jean-Luc Godard, and Jacques Tati released major works that helped change the face of modern movies. Foreign filmmakers working in the US, like Britain's John Boorman and Canada's Norman Jewison, mounted their own assaults on the Hollywood establishment during the year's cinematic revolution. The movies of 1967 reflected the upheavals that were shaking and shaping culture and society at large. These exciting works inspired a new generation of international filmgoers and filmmakers, film scholars and film programmers, cementing cinema as an art form worthy of serious attention in both the media and academia. In short, after 1967, movies were never the same.

This July and August we present seven groundbreaking works that mark their 50th anniversary in 2017. All shown from 35mm film. Admission to each is \$11, CMA members \$8.

John Ewing
Curator of Film

In the Heat of the Night Tue/Jul 11, 1:30. Fri/Jul 14, 7:00. Directed by Norman Jewison. With Sidney Poitier and Rod Steiger. In this winner of five Academy Awards, a bigoted southern sheriff must work with an African American detective from Philadelphia to solve a murder. (USA, 1967, 109 min.) *Tuesday's screening introduced by Prof. William Patrick Day, Oberlin College.*

Playtime Sun/Jul 16, 1:30. Tue/Jul 18, 1:30. Directed by Jacques Tati. In this brilliant comic critique of modernity and technology, Monsieur Hulot (Tati) adds a dose of humanity to a soulless glass and steel cityscape on the edge of Paris. (France, 1967, 124 min.)

The Jungle Book Fri/Jul 21, 7:00. Sun/Jul 23, 1:30. Directed by Wolfgang Reitherman. The last Disney-animated film personally produced by Walt is a funny, genial, tuneful take on the Kipling classic. (USA, 1967, 78 min.)

Point Blank Sun/Jul 30, 1:30. Tue/Aug 1, 1:30. Directed by John Boorman. With Lee Marvin and Angie Dickinson. Two years af-

ter he is shot and left for dead, a gangster seeks revenge. With a fractured narrative and Pop Art colors, this first-run flop is now seen as a stylistic landmark of the 1960s. (USA, 1967, 92 min.)

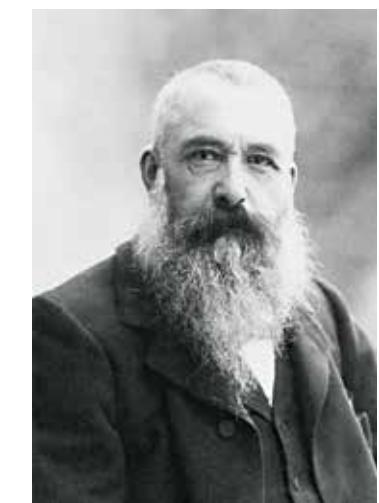
Belle de Jour Tue/Aug 8, 1:30. Fri/Aug 11, 7:00. Directed by Luis Buñuel. With Catherine Deneuve, Jean Sorel, and Michel Piccoli. A bourgeois housewife spends afternoons as a high-class prostitute. Adults only! (France/Italy, 1967, subtitles, 100 min.) *Tuesday's screening introduced by Prof. Grace An, Oberlin College.*

Weekend Fri/Aug 18, 7:00. Sun/Aug 20, 1:30. Directed by Jean-Luc Godard. An excursion to the country goes darkly awry in this savagely funny attack on bourgeois values. (France/Italy, 1967, subtitles, 105 min.)

Samurai Rebellion Sun/Aug 27, 1:30. Tue/Aug 29, 1:30. Directed by Masaki Kobayashi. Toshiro Mifune is a samurai whose feudal lord demands the return of a former mistress, now the loving wife of the samurai's son. (Japan, 1967, subtitles, 121 min.)

Exhibition on Screen: Season Four

Since 2013, the documentary series *Exhibition on Screen* has given filmgoers in more than 50 countries a window into some of the world's blockbuster museum and gallery shows. Enjoy four films in season four of this ongoing series this summer. Each program \$14, CMA members \$10.



I, Claude Monet Fri/Jul 7, 7:00. Sun/Jul 9, 1:30. Directed by Phil Grabsky. Excerpts from Monet's 2,500-plus letters shed new light on the Impressionist who was perhaps the most influential and successful painter of the late 19th and early 20th centuries. Cleveland premiere. (UK, 2017, 87 min.)

Michelangelo—Love and Death Tue/Jul 25, 1:30. Fri/Jul 28, 7:00. Directed by David Bickerstaff. This new film journeys from the print and drawing rooms of Europe through the great chapels and museums of Florence, Rome, and the Vatican to explore the tempestuous life of the great Renaissance artist. Cleveland premiere. (UK, 2017, 90 min.)

TOP LEFT, RIGHT
Meet the Masters Movies on Monet and Michelangelo

ABOVE RIGHT
Kinky Boots If the shoe fits

All films show in Morley Lecture Hall.

The Curious World of Hieronymus Bosch Fri/Aug 4, 7:00. Sun/Aug 6, 1:30. Directed by David Bickerstaff. With Peter Greenaway. *Jheronimus Bosch—Visions of Genius* at Het Noordbrabants Museum in the southern Netherlands brought the majority of Bosch's paintings and drawings together for the first time to his hometown—and attracted almost half a million art lovers from all over the world. Cleveland premiere. (UK, 2016, 90 min.)

The Artist's Garden: American Impressionism Sun/Aug 13, 1:30. Tue/Aug 15, 1:30. Directed by Phil Grabsky. Narrated by Gillian Anderson. This chronicle of the rise of horticulture and Impressionist painting in late 19th-century America was inspired by a recent Pennsylvania Academy of the Fine Arts show. Spotlights Mary Cassatt et al. Cleveland premiere. (UK, 2017, 90 min.)



Rubber Soul, Leather Boots

\$10, CMA members \$7.

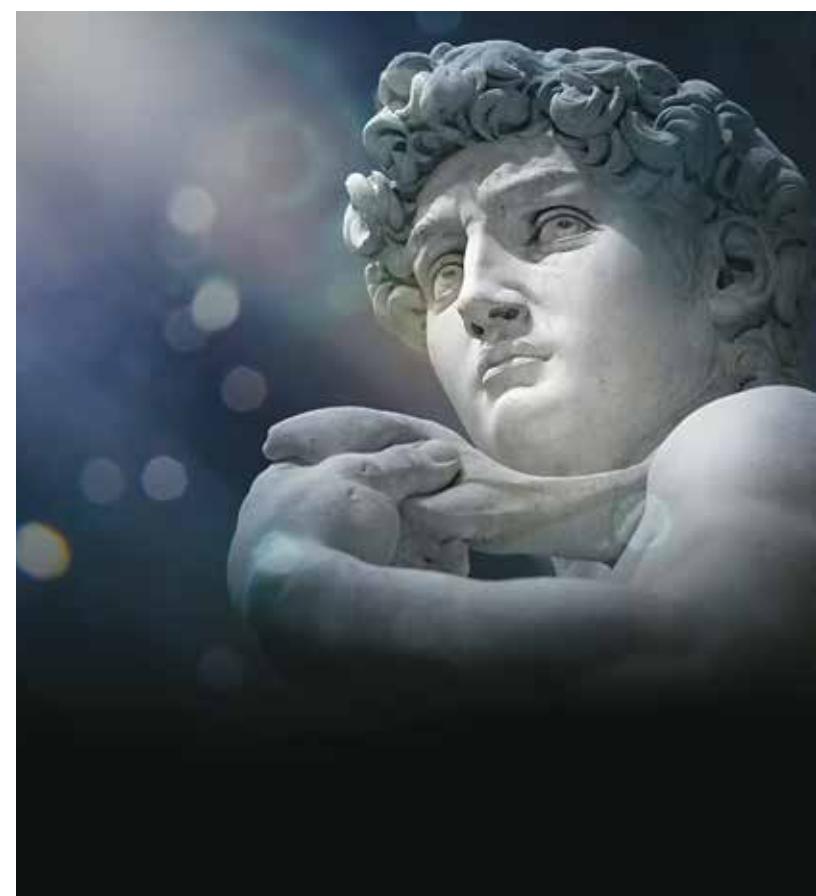
Deconstructing the Beatles' Rubber Soul Sun/Jul 2, 1:30.

Directed by Scott Freiman. Musicologist and frequent CMA guest Scott Freiman examines the production of the 1965 album begun in October for a near-impossible Christmas release. Songs include "Norwegian Wood," "In My Life," "Nowhere Man," and others. (USA, 2017, 89 min.)

Tuesday Afternoon Movies, New Admission Prices

The hugely popular Wade Oval Wednesdays have made getting to the museum (and finding parking) on summer Wednesday evenings a challenge for non-WOWers. Thus, in July and August, we shift our traditional Wednesday evening film screenings to Tuesday afternoons at 1:30. Tuesday is also Senior Member Day, so museum members age 65 and over now have another reason to visit that day—beyond free parking, complimentary coffee, and docent tours. Non-seniors are also welcome, of course!

Film ticket prices will also change this summer. Starting in July, there will be only two prices for each movie: a general admission price and a reduced price for CMA members. So if you're not a museum member, now is the time to join.



Talks and Tours

Tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Exhibition Tours *Brand-New & Terrific: Alex Katz in the 1950s*, Tue/11:00 and Sat & Sun/2:00, through Jul 23. Docent-guided tours. Exhibition ticket required.

Art in the Afternoon First Wed of every month, 1:15. In partnership with the Alzheimer's Association, the CMA provides specialized gallery tours for those with memory loss and their caregivers designed to lift the spirits, engage the mind, and provide a relaxing and enjoyable social experience. Specially trained docents are sensitive to the interests and abilities of all visitors and encourage conversation, sharing memories, and art enjoyment. Preregistration required; call the Alzheimer's Association Cleveland Area Chapter at 216-342-5582.

Curator Chats Tue/12:00, exhibition gallery. Each week, join curator Sinéad Vilbar for a discussion of works in *Reeds and Geese: Japanese Art from the Collection of George Gund III*.

Jul 11 *Tea Ceramics*

Jul 18 *Literature of the Five Mountains*

Jul 25 *The Ashikaga Shogunal Collection*

Aug 1 *Packaging: What's in a Box?*

Aug 8 *Mountings: Formats and Flexibility*

Aug 15 *The Kano School*

Aug 22 *Zen Figure Painting*

Aug 29 *Modes and Memory*

Lectures

Introduction to the Tea Ceremony Sat/Jul 8, 1:00 or 3:00.

The tea ceremony, or *chado* (the way of tea), is a traditional Japanese art involving the ritualistic preparation of tea. Influenced by the philosophy of Zen Buddhism, the core teaching of *chado* is to attain a spiritual state of selflessness and peacefulness through making and sharing tea. Join tea master Yuko Eguchi to learn the history and philosophy of the Japanese tea ceremony while tasting Japanese tea and sweets. \$12, CMA members \$8. Two sessions available; please register for only one. Register early; space is limited.

PHOTOGRAPHY EXPERT DEBORAH WILLIS

Shaping Critical Narratives in Photography, 1960–Now Sat/Jul 22, 2:00, Gartner Auditorium.

Images of the black subject, whether artistic, documentary, or anthropological, are forever fixed in the popular imagination through photography. From the medium's beginning, race and gender have shaped and controlled the reception of photographic portraits, both politically and aesthetically. In this lecture, Deborah Willis, PhD, University Professor and chair of the Department of Photography and Imaging at New York University's Tisch School of the Arts, mediates between the objectification of the black body and the (re)presentation of the black body as it connects to the photographs of Leonard Freed, Louis Draper, Gordon Parks, Bruce Davidson, Carrie Mae Weems, Jamel Shabazz, and other photographers working today who are actively involved in changing the course of art history and fundamentally imaging the black subject in Western art. Free; ticket recommended.



HOWARD AGRESTI

The Ingalls Library Introduces New Resource Discovery Tools

All museum members can use the Ingalls Library's ever-growing collection of resources, including more than 1,100 art-related scholarly journals and web access to a vast number of electronic resources devoted to art historical studies. WorldCat@Ingalls Library makes these resources even more accessible because it searches across multiple databases, including the Ingalls Library catalogue, JSTOR, Brill Journals, Oxford Journals, and ArticleFirst for books, full-text articles, and more. Research collections from libraries around the world are at your fingertips.

On the library home page, electronic resources are organized in an easy-to-use format for searching and browsing. Although some resources are only available in the library, many others are accessible on personal devices. On-site users now have access to *Arts: Search*, which provides digital access to most major art journals published in Europe and America between the 1830s and 1920s, many of them for the first time. *Richard Wilson Online* is the latest catalogue raisonné available on personal devices and in the library.

Print journals are also available for browsing in the library. Recently added serial titles include *Arts: India, Celebrating Print* magazine, and the *Journal of Contemporary Painting*. Ongoing improvements and additions to our serials and electronic resources collections allow the Ingalls Library to keep pace with the ever-changing information landscape. The reference staff is happy to assist members with these resources.

Jason Schafer

Serials and Electronic Resources Librarian

Join In

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

Sun/Jul 9, 1:00–3:00. *Museum Zoo: Animals in Art*. Learn myths, legends, and folktales that surround the animals now happily living together in the museum zoo.

Yoga at the Museum Third Sat, 11:00, North Court Lobby. Each month, explore a different theme and exercise your mind with a tour of the galleries by museum staff, then get your body moving with a yoga class in the atrium led by instructors from the Atma Center. Accessible to all, regardless of age, body type, or fitness level. \$16, CMA members \$12. Please bring your own mat.

Jul 15 *Mudras* See examples in the galleries, then try some out in practice.

Aug 19 *Opposites* Light and dark, old and new—explore opposites in art and yoga.

Meditation in the Galleries Second Sat, 11:00, gallery 244. Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among

works of art. All are welcome; no prior experience with meditation required. \$5. Advance registration required.

Art and Fiction Book Club: Alex Katz and John Updike

Two Wed/Jul 12 & 19, 1:30–2:30, classroom E. Discover mid-century America with short stories from *The Same Door* by John Updike and a tour of *Brand-New & Terrific*. Selected readings:

Friends from Philadelphia, The Kid's Whistling, Snowing in Greenwich Village, The Alligators, The Happiest I've Been. \$35, CMA members \$30.

Register online at engage.clevelandart.org or by phone at 216-421-7350. Participants purchase book on their own.

Member Insight Series Tue/Aug 22, 5:30–8:00. Join us at the CMA after hours for a special season preview by Director Bill Griswold at 7:00 in Gartner Auditorium.

Attendees will also enjoy music in the Ames Family Atrium, access to select galleries and activities, and light programming beginning at 6:00. RSVP online at cma.org/insightseries or by phone at 216-421-7350 beginning July 1.



DAVID BRICHFORD

Stroller Tours

Second and third Wed of every month, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Adult/child pair \$5; preregistration required. Limit 10 pairs. Meet at the atrium desk. Jul 12 and 19 *American Art*; Aug 9 and 16 *Tempera, Oil, or Acrylic*; Sep 13 and 20 *Stolen Art*.

CMA Baby

Four Tue/Aug 8–29, Sep 5–26, Oct 3–24, 10:30–11:00. See the CMA through baby's eyes! We'll bring art to life through books, music, movement, and play during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Foster early literacy and motor skills while nurturing your special bond with your little one. Each class begins with baby-friendly stories and songs in the classroom and ends with a short stroll through the galleries. Advance registration required for each four-week session. Adult/baby pair \$35, CMA members \$28. Limit nine pairs. Register now for August. Member registration for September begins July 1; nonmembers July 15. Member registration for October begins August 1; nonmembers August 15.

Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us! Join us for this weekly story time that combines children's books, CMA artworks, and interactive fun. We'll explore new topics each week, beginning in the atrium and ending with a gallery walk. Designed for children ages 2 to 5 and their favorite grown-up. Free; register through the ticket center.

**For Teachers**

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Call 216-707-2467 or visit clevelandart.org.

SUBSIDIES

Gallery Explorations Visit cma.org/learn or contact Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

Distance Learning For information on topics and possible subsidies, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Workshops**Katz and Cocktails: Paint Night**

Fri/Jul 28, 6:00–8:30, classrooms F & G. Paint your own masterpiece! Join us for an evening of art, drinks, and fun as our teaching artists lead you through the steps to create a painting inspired by the work of Alex Katz. All supplies and one drink included; cash bar available. \$45, CMA members \$30. Register early; space is limited.

Camden, Maine 1953–54. Alex Katz (American, b. 1927). Oil on Masonite; 54.3 x 69.2 cm. Colby College Museum of Art, Gift of the artist, 1995.053. Art © Alex Katz / Licensed by VAGA, New York, NY

There Is Always Something Playful on Sunday Afternoons

The museum's offerings of playful, hands-on arts activities have been attracting not only families with young children, but anyone looking for a sense of fun. With that in mind, we're expanding our programming with Open Studio every Sunday afternoon from 1:00 to 4:00. Classroom D becomes the "Make Place," stocked with supplies and instructors who are standing by as you explore, imagine, and create. Visitors now have a regularly scheduled time and place to make their own art. Mark your calendars and pick a Sunday afternoon to come play!

Play Day Sun/Jul 9, 11:00–4:00. A "Terrific" Family Day! Celebrate summer vacation and the exhibition *Brand-New & Terrific: Alex Katz in the 1950s* with a Pop Art-filled family day! Expect art-making activities for all ages, Art Stories, a road trip scavenger hunt through the galleries, plus free admission for children to the Katz exhibition.

Sponsored by Medical Mutual

Open Studio for Families
Every Sun, 1:00–4:00. Join us for drop-in art making in our new Make Place. You'll find us on the classroom level of the museum. Each week features a new art idea for families to explore. No open studio on July 9; instead enjoy our Play Day activities.



My Very First Art Class

Four Fri/Jul 7–28, Sep 8–29, Oct 6–27, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art making, storytelling, movement, and play. New topics each class. Adult/child pair \$80, CMA members \$72; additional child \$36. Limit nine pairs. Member registration for September begins July 1; nonmembers July 15. Member registration for October begins August 1; non-members August 15.

Kate Hoffmeyer
Manager of Family Programs

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Art Together Family Workshops take the summer off and return September 17.

Summer Camps

Circle Sampler Camp This week-long camp is a perfect way to sample 10 different cultural institutions. Mon–Fri/Jul 10–14 or 17–21, 9:00–5:00. Grades 4–6. \$300, members of any participating institution \$250. Call the Cleveland Museum of Natural History at 216-231-4600 or register at cmnh.org/csc.



Adult Studios

Learn from artists in informal studios with individual attention. All classes are held at the museum. Register in person or call the ticket center at 216-421-7350. For more information, email adultstudios@clevelandart.org. Supply lists available at the ticket center.

Gesture Drawing Three Sun/Jul 9–23, 12:30–3:00, classroom F. Instructor: Susan Gray Bé. \$95, CMA members \$85; includes model fee for one session.

Chinese Brush Painting: Four Gentlemen Four Fri/Jul 14–Aug 4, 12:30–4:30, classroom E.

Instructor: Mitzi Lai. Session 1: *Philosophy and Bamboo* (this class is a prerequisite and must be taken first); session 2: *Plum Blossom*; session 3: *Orchid*; session 4: *Chrysanthemum*. All four sessions \$230, CMA members \$180. Separate workshops \$60, CMA members \$50 (but must take session 1).

All-Day Workshop: Chinese Painting, Landscape I Tue/Aug 8, 10:00–4:00 (lunch on your own). Instructor: Mitzi Lai. Learn Chinese landscape painting.

\$80, CMA members \$70. Advanced students only. Must have completed the *Four Gentlemen* series.

All-Day Workshop: Chinese Painting, Floral I Tue/Aug 15, 10:00–4:00 (lunch on your own). Instructor: Mitzi Lai. Learn Chinese floral painting. \$80, CMA members \$70. Advanced students only. Must have completed the *Four Gentlemen* series.

Fees and Registration Saturday classes \$90, CMA members \$75. Parent and Child \$100, CMA members \$90. Weekday classes \$126, CMA members \$105. Clay for Kids \$140, CMA members \$125. Registration for all studios is on a first-come, first-served basis. Register through the ticket center at 216-421-7350. There is a \$10 late fee per order beginning one week before class starts.

All-Day Workshop: Korean Papermaking Sun/Aug 27, 10:00–4:00, North Lawn. In this class, students will make *hanji*—one of the most versatile papers for artists, designers, and inventors. Learn to manipulate hand-processed fiber, leaving with handmade paper and a new appreciation for the process of making it from scratch. \$100, CMA members \$85. Register early; space is limited.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, see clevelandart.org.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 non-refundable booking fee and \$75/hour with a two-hour minimum for each character and handler.

Contact Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

Chalk Festival Sat and Sun/Sep 16 and 17, 11:00–5:00. Enjoy chalk artists and free entertainment at the 28th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, \$20 each; small square and 12-color box of chalk, \$10 each. Drop-in registration. Groups are requested to preregister. For more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Chalk Making and Street Painting Learn to make chalk using an old world recipe with new world materials, and learn professional techniques for masking, stenciling, shading, and enlarging a picture (fee TBD). Fee includes materials and reserves chalk and a square for the festival.

Family chalk workshop (all ages): Sun/Sep 10, 2:00–4:30

Advanced chalk workshop series (teens/adults): Wed/Sep 6 and 13, 6:30–8:30

Call 216-707-2483 or email commartsinfo@clevelandart.org.

Sponsor of Community Arts: Medical Mutual

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

Fine Print Fair Preview

The Print Club of Cleveland's Fine Print Fair returns for its 33rd year from Thursday, September 14, to Sunday, September 17, in the Ames Family Atrium of the Cleveland Museum of Art. The Fine Print Fair is the Print Club of Cleveland's annual benefit for the museum's department of prints and drawings. Fourteen dealers will exhibit and sell fine prints, drawings, and photographs, from old masters to contemporary, appealing to collectors at all levels.

Opening Night Benefit Preview

Thu/Sep 14, 6:00-9:00

\$100 (\$125 after Sep 1)

With support from KeyBank



Visit www.printclubcleveland.org for more information.

Fine Print Fair

Free admission

Fri/Sep 15, 11:00-6:00

Sat/Sep 16, 10:00-5:00

Sun/Sep 17, 10:00-5:00



RAFFLE PRINT

Yachting 1903. Raoul du Gardier (French, 1871-1952). Color aquatint and etching on wove paper; 34.3 x 25.1 cm. Signed and numbered "40/50" in pencil. Donated by Armstrong Fine Art. Valued at \$2,500. Complementary framing courtesy of Art Etc.

New in the Store

The 1837 portrait by Jeptha Wade (1811-1890) of Nathaniel Olds and its companion portrait of Nathaniel's wife, Sally, are featured in new products available in the Museum Store. As a young man, Wade was a portrait painter but later turned his interest to the telegraph, eventually becoming a co-founder of Western Union Telegraph Co. His

grandson Jeptha Wade II (the name Jeptha skipped a generation) donated the land on which the Cleveland Museum of Art was built.

Olds Double-Deck Playing Cards \$12.95

Nathaniel Olds Eyeglass Case \$14.95

Members receive a 15% discount in the store every day!

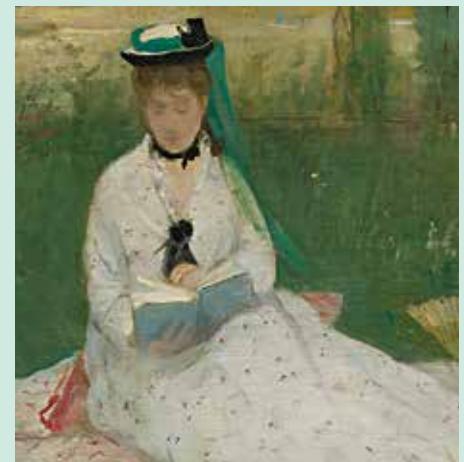
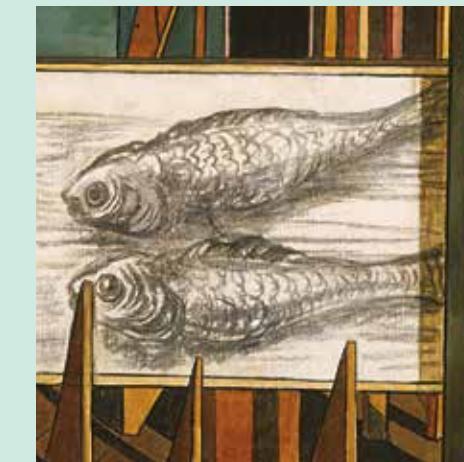


Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens gallery corridor. We proudly acknowledge the annual support of the following donors:

William P. and Amanda C. Madar
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Ellen and Bruce Mavec
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Beth Mooney
Mr. John C. Morley

Visit the galleries and match each painting to its frame. Did you see any others that interest you? Share your search using #playatCMA.



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DAVID BRICHFORD

New in the Galleries

ARMOR COURT

The Cleveland Museum of Art's collection of European arms and armor is still housed in the grand architectural space conceived expressly for it over 100 years ago. Visitors to the much-loved Jack, Joseph and Morton Mandel Armor Court will notice that four suits of armor on long-term loan from the prestigious Imperial Armories in Vienna have been returned and replaced with four new loans. The Imperial Armories holds one of the most historically important collections of European arms and armor, largely the result of the Hapsburg dynasty's many alliances established through marriage. The collection's diversity and high artistic quality are entirely due to imperial demands—the taste, opulence, and military requirements of the Holy Roman emperors and related members of the Hapsburg dynasty. The armory at Vienna, today part of the Kunsthistorisches Museum, represents the largest (about 15,000 objects) and best-documented collection of arms and armor in the world. The CMA's new loans include two jousting armors owned by Holy Roman Emperor Maximilian I (1459–1519), a tournament armor of Archduke Charles II (1540–1590), and the boy's armor of Archduke Ferdinand Karl (1628–1662). They will remain on display for three years.

The loan of this armor was made possible by a gift from the Jack, Joseph and Morton Mandel Foundation.



FRONT COVER

Books and Scholars' Accoutrements (Chaeck-gado) (detail) late 1800s.

Yi Taek-gyun (Korean, 1808–after 1883). Ten-panel folding screen, ink and color on silk; each panel: 197.5 x 39.5 cm.

The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2011.37

Tournament Armor of Archduke Charles II of Austria (1540–1590) 1571. Germany, Augsburg. Steel, etched with gilding. Lent by the Kunsthistorisches Museum, Hofjagd- und Rüstkammer, Vienna, Inv. A 885